

# FAVOURITE

## SONGS

*In the*

# OPERA

## IL CID

By Sig<sup>r</sup> Sacchini.

## L O N D O N

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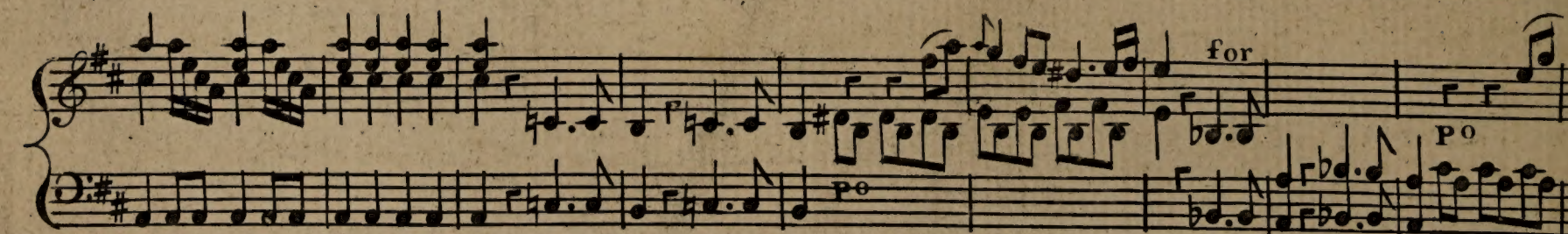
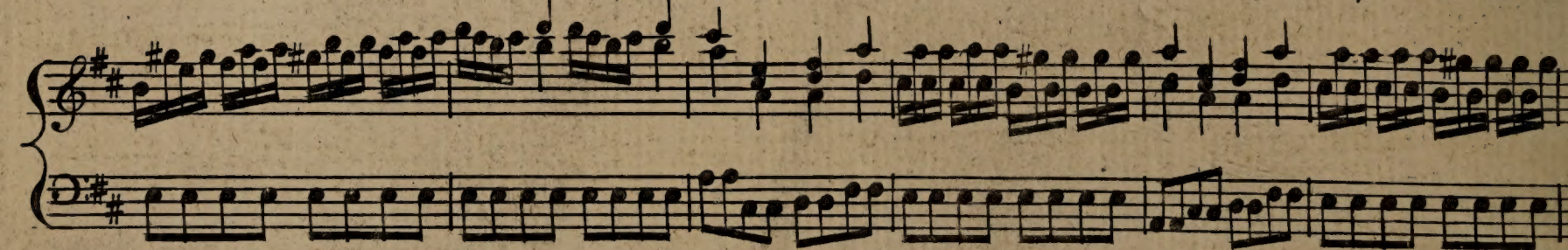
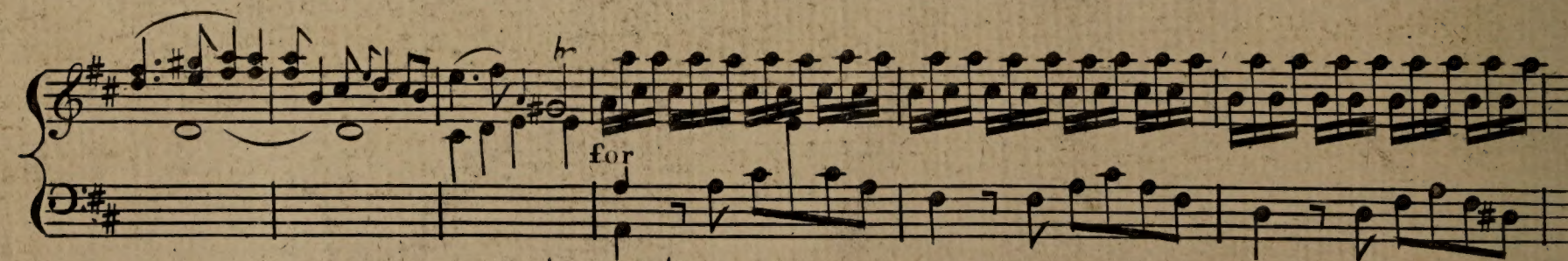
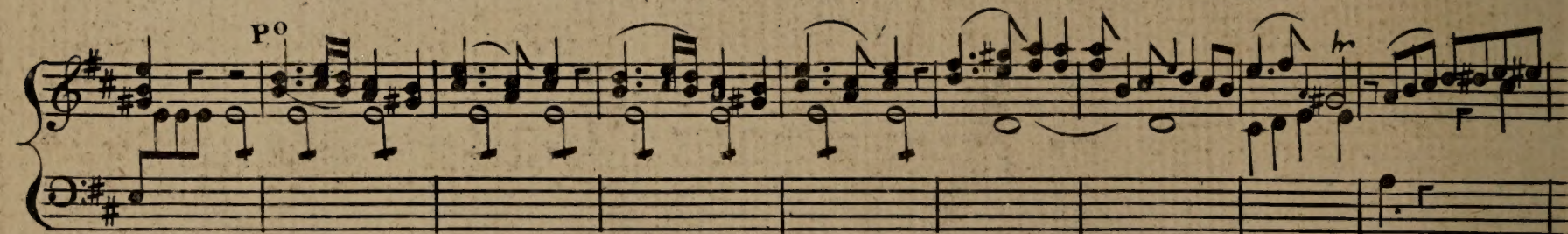
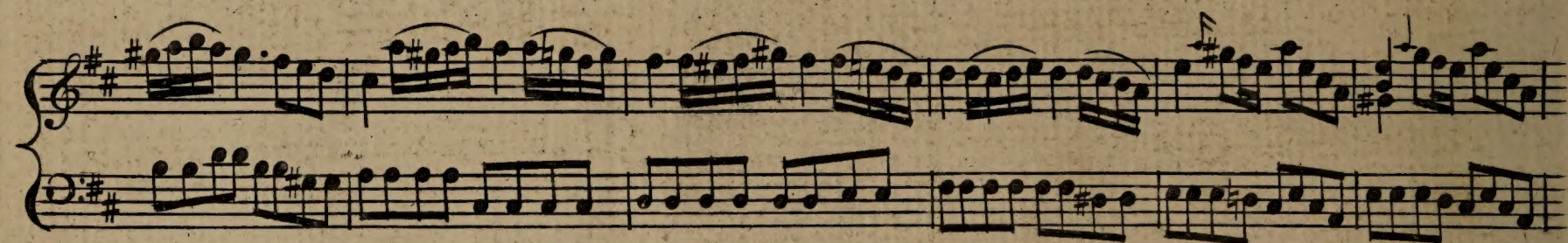
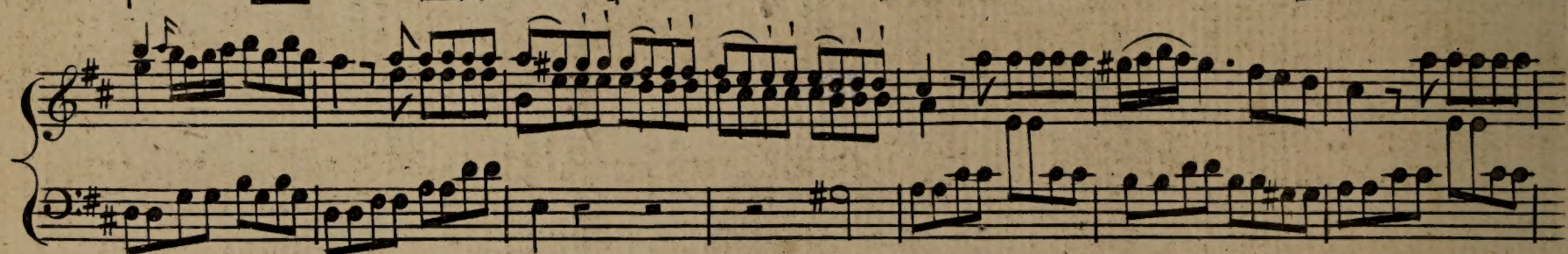
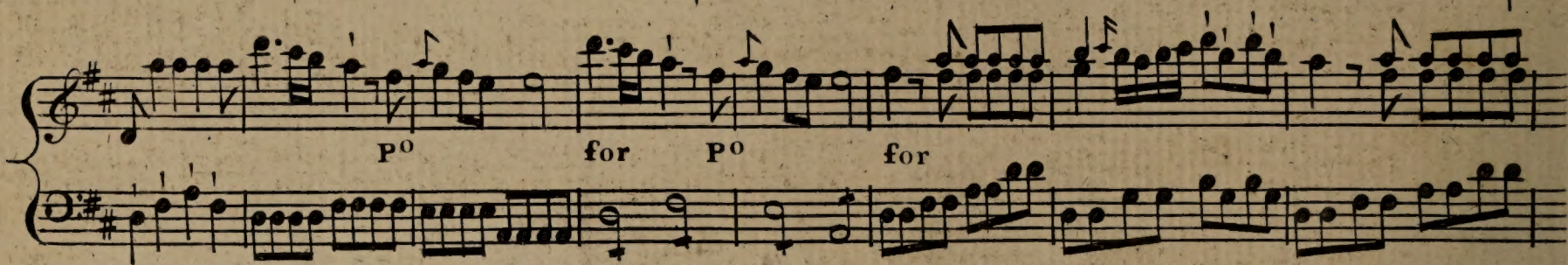
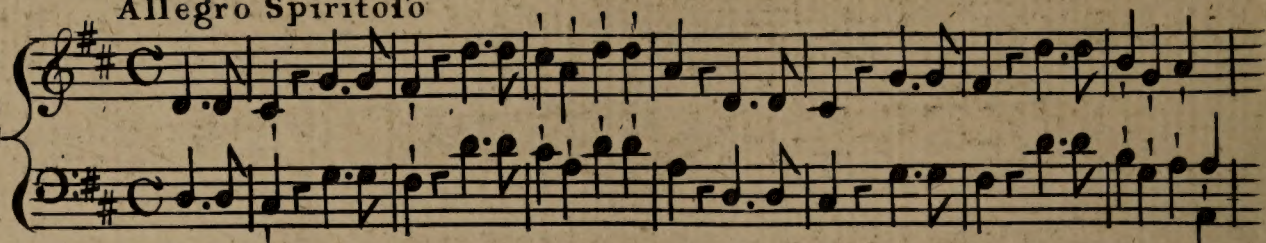






Allegro Spiritoso

## OVERTURE





This is a handwritten musical score on aged paper, consisting of ten systems of staves. The key signature is D major (two sharps). The notation includes a variety of note values, rests, and dynamic markings. The first system includes the word "for" above the staff. The fourth system includes "Po" below the staff. The seventh system includes "for Affai" above the staff. The piece concludes with a double bar line at the end of the tenth system.

for

Po

for Affai



## Rondo

Andante

This musical score is for a Rondo in Andante tempo. It is written for a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#) and a 2/4 time signature. The score consists of eight systems of music. The first system is marked 'Andante' and includes the instruction 'for P<sup>o</sup>' (piano) under the first staff. The second system also includes 'for P<sup>o</sup>'. The third system includes 'for P<sup>o</sup>' and 'for P<sup>o</sup> for P<sup>o</sup>'. The fourth system includes 'for P<sup>o</sup>'. The fifth system includes 'for P<sup>o</sup>'. The sixth system includes 'for P<sup>o</sup>' and 'for P<sup>o</sup>'. The seventh system includes 'for affai' (affairé) and 'for affai'. The eighth system includes 'P<sup>o</sup>' and 'for'. The score concludes with a double bar line.



Allegro  
Spiritoso

The musical score is written for piano and consists of ten systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/8. The tempo and mood are indicated as 'Allegro Spiritoso'. The notation includes a variety of note values, rests, and dynamic markings. The first system begins with a treble staff containing a series of eighth notes and a bass staff with a similar rhythmic pattern. The second system continues this pattern with some variations in note values. The third system introduces a new melodic line in the treble staff. The fourth system features a more complex rhythmic pattern with sixteenth notes. The fifth system shows a change in the bass line. The sixth system includes a dynamic marking of 'p' (piano). The seventh system features a dynamic marking of 'Cres' (crescendo). The eighth system includes a dynamic marking of 'for' (forte). The ninth system ends with a double bar line. The tenth system continues the musical theme and also ends with a double bar line.







Il cid .

Sig<sup>ra</sup> - Syrmen . 7

Handwritten musical notation on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' (piano), 'f' (forte), 'Andantino', 'Pmo', and 'fmo'. The piece is in 3/8 time. The bottom right corner of the page has the handwritten text 'lo tin'.



## Il cid

musical score for "Il cid". The score is written for voice and piano. It features several systems of music, including vocal lines with lyrics and piano accompaniment. The lyrics are in Italian.

**System 1:** The piano part begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It includes dynamic markings *f* and *p*. The vocal part is in a lower register, also in treble clef, with lyrics: *-tendo: è a - mor ti - ran - no è a - mor ti - ran - no*. The piano accompaniment includes figured bass notation:  $-\frac{5}{3}$ ,  $f$ ,  $p$ ,  $6$ ,  $6$ ,  $4$ ,  $\frac{5}{3}$ ,  $-\frac{5}{3}$ ,  $f$ ,  $p$ ,  $6$ ,  $6$ ,  $4$ ,  $\frac{5}{3}$ .

**System 2:** The piano part continues with a treble clef and a key signature of one sharp. It includes dynamic markings *mf.* and *p*. The vocal part is in a lower register, also in treble clef, with lyrics: *che vor - reb - be a Suo - - ta - len - to ofcu - rar con nuovo in -*. The piano accompaniment includes figured bass notation:  $\frac{6}{4}$ ,  $\frac{5}{3}$ ,  $\frac{6}{4}$ ,  $\frac{5}{3}$ ,  $\frac{6}{5}$ .

**System 3:** The piano part continues with a treble clef and a key signature of one sharp. It includes dynamic markings *f* and *mf.*. The vocal part is in a lower register, also in treble clef, with lyrics: *-gan - - - - - no*. The piano accompaniment includes figured bass notation:  $\frac{6}{5}$ ,  $\frac{6}{5}$ ,  $\#f$ .



la tua gloria, la tua gloria, la tua glo - - ria, e il tuo do - - lor. la tua

gloria, e il tuo dolor la tua glo - - ria, e il tuo do - - lor.

Io t'in - ten - do e' a - mor ti -

Figured bass lines: 6 4 - 5 3 # 7 4 2 - 5 3 6 6 5 - 6 f P, 6 6 5 - 6 f P, 6 4 # 6 f P, 6 4 5 #, 6 4 5 #, 6 4 5 #, 6 4 5 #



-ran-no è a-mor ti-ran-no che vor-reb-be  
 a Suo ta-len-to of-cu-rar con nuovo in-gan no la tua

6



gloria, la tua gloria, la tua glo - - ria, e il tuo do - lar. - la tua gloria, e il tuo do -

lor la tua glo - - - - - ria, e il tuo - - - - - do -

lor

Figured bass notation: 5 3, 6 4, 7 4 2, 5 3, 6, 6 4, 5 3, 6 4, 5 3

Dynamic markings: *Sf p*, *f p*, *Cres*, *f p*, *Pmo*, *f 6 p*, *f p*, *Cres*, *6 f 6 4 p*, *5 3*, *Unis*



Allegro

**System 1:** Treble staff: *p* *f*. Bass staff: *p*. Fingerings: 6, 5, 4, 6, 5.

**System 2:** Treble staff: *unis*. Bass staff: 7, 6, 6, 7, 6, 5, 3, 6, 6. Dynamics: *p*, *f. p.*

**System 3:** Treble staff: *f.* *p.*. Bass staff: 3, 7, 6, 6, 3, 4, 3. Dynamics: *p*, *f.*

**System 4:** Treble staff: *p.* *f.*. Bass staff: 6, 4, 5, 3, 6, 4, 3. Dynamics: *p.*, *f.*

**Lyrics:** Sò che un do -



First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle staff is a treble clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The music is in 6/8 time. The lyrics are: - lor ti-ranno, un do-lor ti-ran-no fi può spie-gar. ta-lo-ra; fi. Dynamics: *f* and *p*. Fingering: 6 4, 5 3, 4 2, 6 5, 6 7 6, 6 6, 4 3 6.

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two sharps. The middle staff is a treble clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The music is in 6/8 time. The lyrics are: può - spie-gar - - - - - ta-lo-ra; ma del mio cor l'af-. Dynamics: *f* and *p*. Fingering: 7.

Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two sharps. The middle staff is a treble clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The music is in 6/8 time. The lyrics are: - flanno, nò, non fi può spie-gar. Dynamics: *f* and *p*. Fingering: 6, 7, #.

Fourth system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two sharps. The middle staff is a treble clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The music is in 6/8 time. The lyrics are: - flanno, nò, non fi può spie-gar. Dynamics: *f* and *p*. Fingering: #.



-- nò non fi può spie - gar. fo che un do - lor ti - ran - no fi  
 può spie gar ta - lo - ra; ma dal mio cor l'affanno nò non fi può spie - gar --  
 -- nò non fi può spie - gar -- -- nò non fi  
 può spie - - gar.

Musical notation includes treble and bass staves with various dynamics (f, p, mf, Cres., f.p.), articulation (accents), and fingerings (6, 4, 5, 6). A Viola part is indicated in the middle section.



First system of musical notation. It features a grand staff with three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with the same key signature. The music is in 6/4 time. The first staff has a forte (f) dynamic marking. The second staff has a piano (p) dynamic marking. The third staff has a 'C.B.' (Crescendo) marking. The lyrics 'So che un do-lor ti - ranno un do-' are written below the third staff.

Second system of musical notation. It continues the grand staff from the first system. The lyrics '- lor ti - ran-no fi può spie - gar ta - lo - ra fi può spie gar - - -' are written below the third staff. The music includes various dynamic markings: forte (f), piano (p), and mezzo-forte (mf). The time signature changes from 6/4 to 3/4.

Third system of musical notation. It continues the grand staff. The lyrics 'ta - lo - ra, mà del mio cor l'af - fanno nò non fi può spie-' are written below the third staff. The music includes various dynamic markings: forte (f), piano (p), and mezzo-forte (mf). The time signature changes from 3/4 to 6/4.

Fourth system of musical notation. It continues the grand staff. The lyrics 'gar. nò nò non fi può - - - spie - - - gar' are written below the third staff. The music includes various dynamic markings: forte (f), piano (p), and mezzo-forte (mf). The time signature changes from 6/4 to 3/4.



First system of musical notation, measures 1-4. Key signature: two sharps (F# and C#). Time signature: 2/4. Fingerings 6 and 7 are indicated below the bass line.

Second system of musical notation, measures 5-8. A 'Cres:' (Crescendo) marking is present above the treble staff in measure 8. Fingerings 7 and 6 are indicated below the bass line.

Third system of musical notation, measures 9-12. Includes the vocal line with lyrics: "nò non fi può spie - gar. Sò cheundo - lor ti - ran - no". Fingerings 6, 6, 6/4, 5/3, and 6/5 are indicated below the bass line.

Fourth system of musical notation, measures 13-16. Includes the vocal line with lyrics: "fi può spie-gar ta - lo - ra, fi può spie gar ta - lo-ra". A 'Cres:' (Crescendo) marking is present above the treble staff in measure 14. A forte 'f' dynamic marking is present above the treble staff in measure 15. Fingerings 6/5 and 6 are indicated below the bass line.



ma del mio cor d'af-fan-nò, nò non fi puo spie gar - - - - - no non fi

puo spie-gar - - - - - no non fi

può spie - - - gar nò non fi può spie -

gar.

*p*

*Cres.*

*f.*

*unis*

6 7 6

4 3 6 6 6 6 f. 6 6

6 4 5 3 6 4



Sig.<sup>r</sup> Savoi

Corni

Oboe

Viol

Viol

Viola

Baffo

Andante Staccato,

Non fo, fe tu m'intendi,

ma fe capir mi fai,

ma fe capir mi fai,

nel mio ta-

- cer ve - drai

qual che vorrei spiegar.

qual che vorrei spie -



P.

Sf. P. Sf. P. f.

-gar Non fo fe tu min-tendi, ma fe ca-pir mi fai,

f.

ff. P. ff. P.

Nel mio tacer ve dra i quel che vorrei spiegar. Nel mio tacer ve

P. ff. P.

m.f. Cres

drai quel che vorrei spiegar. quel che vor-rei spiegar quel che vor-

m.f. Cres



-rei spie--gar Non fò fe tu m'in--tendi mà fe Capir mi  
 f. 6/4 ff. 5/4 P. 7 f.

fai ma fe Capir mi fai Nel mio tacer ve--drai  
 f. P. 6 f. P. 6/7

quel che vorrei spiegar non fò fe tu m'in--tendi mà fe Ca--pir mi  
 f. Staccato sf. Viole



f. P. ff. f. P. ff. P.

fai Nel mio tacer ve- dra i quel che vorrei spie-

f. P. 6# ff. P. 6 6 5

- gar. Nel mio tacer vedrai quel che vorrei spiegar. quel che vor- rei spie-

f. ff. 7 7 b5 6 4 5 3

Cres: ff. Cres: ff. tr

- gar. quel che vor- rei spie- gar.

Cres: 6 ff. 6 5 3



Recit:

Violini P. ten

Ecco, o Caranemica, Ecco Rodrigo, in adio al Rè per ch'è t'adoro; e forse amo-ri-re vi

P. ten

b7

Largo

P. P. V 2<sup>o</sup>

C.B.

cino. tu puei fola addol- cire il mio destino.

Largo

6 4 2 P. P. 6 ten b7

a Tempo

ti doman-do pietà. Placati, Placati, e Copri il mio delitto d'un etemo ob

P. a Tempo 6 7

Viola

f. P. P.

- blio e ri-ce-vi da me l'ef-tremo addio

f. 6 P. 7 Segue Aria



Corni

Oboe

Aria Cantabile

P.

f.

5 8 6 4 2 6 6 6 f. 6

PP.

f.

C.B. Sepie-

6 PP. 7 6 4 5 3 7 6 4 5 3

f.

P.

f.

ta tufential core del tiranno affanno mi-o, del ti-ran-no af

Viola

P.

6 6 6 f. 7 6 6



f. P. f. P. 6 5 4 3 f. P. 6 7 7

fan - no mi - o, il fa - tale eter - no obbli - o om - bra in pace in pace io var che -

PP. PP. V. 2<sup>a</sup> Unis Cres: f. V. 2<sup>a</sup> C.B.

ro. Se ple - tà tu senti al Co - re del ti - ran - no affan - no

f. PP. Cres: 6 4 Cres 6 4 f.

mi - o, il fa - ta - le ter - mo obbli - o om - bra in pa -

P. 7 6 6 5 6 4







f. PP.  
 f. PP.  
 f. P. Sf. P. V. 2<sup>o</sup> Unis  
 Viola  
 mi-o il fa tale eterno o\_blio ombra in pa - - - ce io Var che - - - rò  
 f. P. 6 Sf. P. 7 6 4 b7

f. PP.  
 Cres. f. PP.  
 C.B. V. 2<sup>o</sup>  
 Se pie-ta tufential Co-re del ti-ranno affanno mio, il fatale e terno ob-  
 4 7 2 b7 5 3 6 4 Cres. 6 f. PP.

Cres. P.  
 P.  
 - blio om-bra in pa - - - ce io Mar-che-  
 P. 6 P. 6 6 4 6 5 4 3



## Il Cid

27

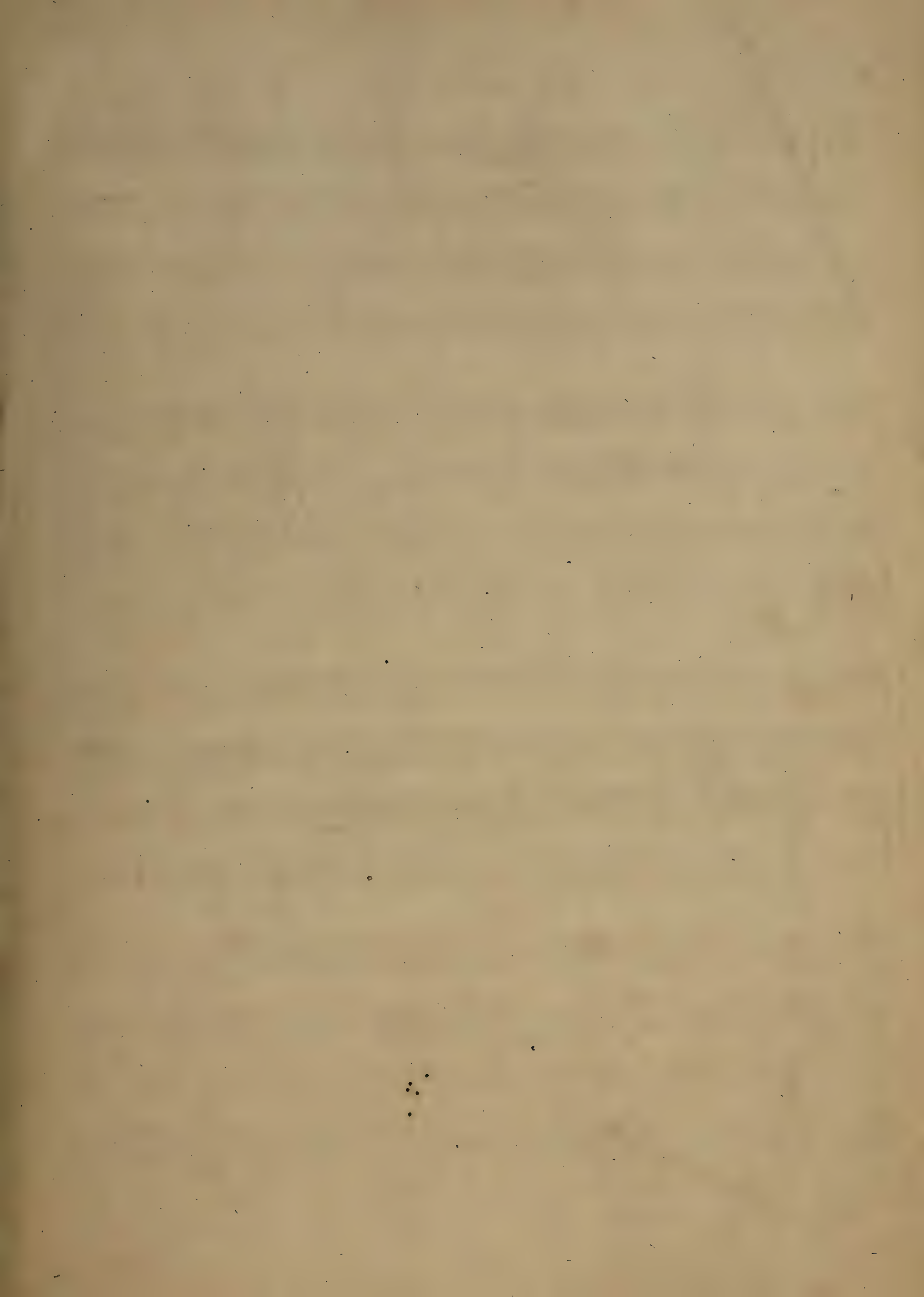
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The Overture in the next Number











Sig<sup>ra</sup> Girelli

Larghetto

Symena

Violli

Viola unis

Ca-ro padre, al-me--no al-lo-ra da-gli Dei mi fia con-

P. — 7 6 6 — 7 6 7 6

P.

C.B.

-ceffo di ve-nir a te d'appresso La mia pace a ri--cer-car.

7 6 6 7 6 6 7 6 4 — 5 3

Viola unis

C.B.

La mia pace a ri--cer-car

Viola

— 7 6 6 6 4 5 3 7 4 2 8 3 7 4 2 5 3 7 4 2

ff.

P.

f.

— . La mia pace a ri--cer-car. La mia pace a ri--cer-car.

P.

f.

5 3

6 6 4 5 3 6 6 6 4 5 3



Recitative

Allegro

Duarte

Cymene, così presto io no sperai calmato il tuo dolor.

Allegro

6

Sposa a Rodrigo, il genitore in-vendicato resti; hai quanto puoi bramar; nulla perdesti,

6

8/4

Andante

Cymene

Il labbro mio fu sempre in-terpetre del cor. lascia Du-arte questa favella a -

Andante

Viola

b7

-mara; e con prudenza a giu-di-care impara.

4/2

Segue Aria



This is a page from a musical score, likely for a symphony. The tempo is marked "Andantino". The score is written for a large ensemble, including strings, woodwinds, and brass. The notation is in 2/4 time. The page contains several systems of staves. The first system includes a string section (violin I, violin II, viola, cello, double bass) and a woodwind section (flute, oboe, clarinet, bassoon). The second system includes a brass section (trumpets, trombones, tuba, euphonium) and a woodwind section (flute, oboe, clarinet, bassoon). The third system includes a string section (violin I, violin II, viola, cello, double bass) and a woodwind section (flute, oboe, clarinet, bassoon). The fourth system includes a brass section (trumpets, trombones, tuba, euphonium) and a woodwind section (flute, oboe, clarinet, bassoon). The fifth system includes a string section (violin I, violin II, viola, cello, double bass) and a woodwind section (flute, oboe, clarinet, bassoon). The sixth system includes a brass section (trumpets, trombones, tuba, euphonium) and a woodwind section (flute, oboe, clarinet, bassoon). The seventh system includes a string section (violin I, violin II, viola, cello, double bass) and a woodwind section (flute, oboe, clarinet, bassoon). The eighth system includes a brass section (trumpets, trombones, tuba, euphonium) and a woodwind section (flute, oboe, clarinet, bassoon). The ninth system includes a string section (violin I, violin II, viola, cello, double bass) and a woodwind section (flute, oboe, clarinet, bassoon). The tenth system includes a brass section (trumpets, trombones, tuba, euphonium) and a woodwind section (flute, oboe, clarinet, bassoon). The page is filled with musical notation, including notes, rests, and dynamic markings. The notation is in a standard musical notation style, with notes on a five-line staff. The dynamic markings include "p" (piano), "f" (forte), and "fmo" (forzando). The page is a high-quality reproduction of a musical score, with clear notation and a professional layout.



## Il Cid

31

**Vocal Parts:**

- Soprano:** Tu fai che l'a-mo, e fa-i quan-to penò fin-o-ra; quan-to peno-- fin-
- Alto:** -o-ra; per me cominci ancora contento a respi--rar. con tento a respi--
- Tenore/Basso:** -rar. Tu fai chel'amo, e fa-i quan-to penò fino-ra; per me cominci an-
- Basso:** -cora con-ten-to a ref-pi--rar

**Orchestral Instruments:**

- Oboe (Ob.)
- Fagotto (Fag.)
- Violoncello (Vcllo)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *p*, *f*, and *pp*. Fingerings and breath marks are indicated throughout the vocal lines.



Viol. Cres. f. P. f. P. f. P.

Viol. Cres. f. P. f. P. f. P.

Contento a ref- - - pirar. contento a ref- - -

6 Cres f. P. 6 f. P. 6 f. P.

ff. P.

- pi - - - rar. Tu fai che

5 ff. # 6 6 6 4 5 # P.

l'a-mo, e fai quan-to penò fi-nora quan-to pe-nò fi-nora per

6 7 7 7 6

Ob: Ob:

me cominci ancora contento a ref-pirar contento a ref-pirar. tu fai che

Fag. 7 6 6 b7 6 6 4



**Il Cid**

33

*Cres*

*I* amo che *I* amo, e fai quan- to penò *fi*- no- ra; *fi*- no- ra; *fi*- no- ra; per

*Cres*

*me* cominci Ancora conten- to a ref- - pirar

*Viola*

*Cres.* *f.* *P.* *f.* *P.* *f. P.*

contento a ref- - pirar. contento a ref-

*Cres.* *f.* *P.* *6* *6* *5* *f.* *P.* *6* *6* *f. P.*

*ff.*

*h*

- - pi - - - rar.

*5* *4* *ff.* *3* *7* *6* *6* *4* *5* *3*



Andantino un poco Sostenuto

## Il Cid

Sig<sup>r</sup> Savoi

7 4 5 6 6 4 7

P f P f

f f

C B

b7 4 5 4 7/2 b7 4 5 4 7/2 8/3 b7

f P P f P

5

6 6 4 7/3 6 6 4 7/3

Di quel cor feil dolce im-

Viola

P 7 6/4

P f ff P ff P

unis

-pero al- - tro amor non mi contra-ffa, piu' non bramo, piu' non

Viola

5/3 6 6 6 6 4 7/3 6

w



ff P ff P

bramo, e tan-to bafta al-la mia fe-lici - tà - - - Alla

fe Po fe Po Pmo

mia fe-li-ci-tà. piu non bramo e tanto, bafta alla mia fe-li-ci - tà. al - - -

la mia al - - - la mia fe - li - ci - tà Alla mia fe - li - ci - tà

Di quel cor Se il dolce impero al - tro a - mor



ff P ff P ff P ff P Vio 2

Unis

Viola

non mi con-traf-ta più non bramo e tanto basta al-la mia fe-li-ci-tà

4 2 6 7 6 4 5 3 7

unis fe fe po Po Stac

C.R. V. 2d po

Al-la mia fe-li-ci-tà più non bramo e tanto basta al-la mia fe-li-ci-tà

b7 6 6 4 7 3 fe po 6 4 5 3 6 4 2 8 3 fe po 6 4 5 3 6 4 2 8 3

cres P pmo fmo

al - - - la mia al-la mia fe-li-ci-ta - - al-la mia fe-li-ci - -

f P 6 6 4 5 3 6 fmo 6 4 5 3

- ta

6 6 7 b7 6 4 5 3



## Il Cid

37

Cor. *Sotto voce*

Flu. *Sotto voce*

V.1<sup>o</sup>

V.2<sup>o</sup> *Cres.*

Vio<sup>a</sup>

Baf<sup>o</sup>

Musical score for the song "Vieni, o caro amatore bene, le mie" by Gioacchino Rossini. The score is in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The piano part includes a "Pmo" (Piano) marking and a "Pmo" (Piano) marking. The vocal line includes the lyrics "Vieni, o ca-ro a-ma-to be-ne, le mie".

Musical score for "L'Espresso" by Giuseppe Verdi. The score is in 3/4 time, key of D major (two sharps), and consists of 12 measures. It features a vocal line and a piano accompaniment. The lyrics are: "pene le mie pe-ne a con-fo--lar. vieni, o caro amato." The piano part includes a complex arpeggiated figure in the right hand and a bass line with figured bass notation (6, 6, 6, 6, 5, 6, 4, 5, 3) in the left hand.



bene, le mie pe - - ne a confo-lar. le mie pe - - ne a confo-lar. torna al fen la dolce  
 viola

calma; la dol-ce cal - - - ma; e la pace può quest' alma quest' alma e go -  
 6 4 7 5 6 4 5 3 # 6 4 # 3

de - - - re e conservar. e go-dere e go-dere e conservar,  
 6 4 # 3 7 #



viene, o ca-ro a-ma-to be-ne, le mie pe-ne le mie.

f 7 6 p 6 5

pe-ne a con-fo-lar vieni, o caro a-mate bene le mie pe-

6 6 6 6 4 5 3 6 4 5 3 viola

ne a confo-lar le mie pe-ne a confo-lar Se il mio pianto fe il mio

7 6 5 4 5 3 6 5 4 f p



Cres p  
 pianto accompagnaste, fidi a mi-ci me-ri-taste la mia gio-ia fe-con-dar. fi-di a-mici me-ri-taste la mia gioia fe-con-dar vie-ni, o ca-ro a-ma-te be-ne

p#6 6 6 3 6 4 2 6 6 4 # 6 4 # 3 7 f# 5 6 5



le mie pe-ne le mie pe-ne a con-fo-lar.- vieni, o caro

6 6 6 6 6 4 5 3 6 4

a-mate bene le mie pe - - ne a confo-lar le mie pe - - ne a confo-lar.

5 3 f p 7 f p 5 3 f

p 6 7 3 f







The  
FAVOURITE

SONGS

*In the*

OPERA

IL CID

By Sig.<sup>r</sup> Sacchini.

L O N D O N

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Le Donne Vindicate - - -	2, 6	Leucippo Songs - - -	2, 6	Ifigenia - - -	2, 6
La Moglie Fedele - - -	5, 0	D <sup>o</sup> with the Parts - - -	7, 6	Tigrane - - -	2, 6
Il Cid - - -	-	Sofonifba - - -	3, 6	Artaserse - - -	5, 0
Il Desertore - - -	3, 0	Il Caporale - - -	5, 0		











Sig<sup>r</sup> Mellico

Allegro con Brio

The musical score is written for piano and includes a vocal line for Sig<sup>r</sup> Mellico. The tempo is marked "Allegro con Brio". The score is in G major (one sharp) and 2/4 time. It consists of five systems of piano accompaniment, with the first system also featuring a vocal line. The piano part includes various musical notations such as staccato, sf, p, f, and various fingerings and articulations. The score is written for piano and includes a vocal line for Sig<sup>r</sup> Mellico. The tempo is marked "Allegro con Brio". The score is in G major (one sharp) and 2/4 time. It consists of five systems of piano accompaniment, with the first system also featuring a vocal line. The piano part includes various musical notations such as staccato, sf, p, f, and various fingerings and articulations.

System 1: Vocal line for Sig<sup>r</sup> Mellico. Piano accompaniment in G major, 2/4 time. Tempo: Allegro con Brio. The piano part includes various musical notations such as staccato, sf, p, f, and various fingerings and articulations.

System 2: Piano accompaniment. The piano part includes various musical notations such as staccato, sf, p, f, and various fingerings and articulations.

System 3: Piano accompaniment. The piano part includes various musical notations such as staccato, sf, p, f, and various fingerings and articulations.

System 4: Piano accompaniment. The piano part includes various musical notations such as staccato, sf, p, f, and various fingerings and articulations.

System 5: Piano accompaniment. The piano part includes various musical notations such as staccato, sf, p, f, and various fingerings and articulations.



6 6 6 5 3

Col B.

Pla - ca lo

7 4 3 6 6 5 4 7

Col B.

fdeg - no o cara, o ca - ra, credi

6 6 6 4 3

Col B.

credi al mio fi - do fi - do a - mo - re;

6 7 4

Col B.

Scor - da la pe - na a - mara, Lascia Lascia di fofsi



musical score for a piece titled "Il Cid". The score is written for piano and voice, featuring multiple systems of staves. The key signature is one sharp (F#), and the time signature is 4/4.

The first system includes the following dynamics and markings: *f.*, *f.*, *P.*, *f.*, *P.*, *f.*, *P.*, *f.*, *afs:*, *P.*. The lyrics for this system are: "rar, Scor-da la, pe-na a-mara Laf-cia di fofpi-".

The second system includes the following dynamics and markings: *f.*, *f.*, *P.*, *f.*, *P.*, *f.*, *afs:*, *P.*. The lyrics for this system are: "rar".

The third system includes the following dynamics and markings: *f.*, *f.*, *P.*, *f.*, *P.*, *f.*, *afs:*, *P.*. The lyrics for this system are: "Ca-ra, Laf-cia di fof-pi-rar. Laf-cia di fof-pi-".

The fourth system includes the following dynamics and markings: *Sf.*, *P.*, *P.*, *afs:*. The lyrics for this system are: "rar. Laf-cia Laf-cia di fof-pi-rar".

The score also includes various musical notations such as notes, rests, and ornaments, as well as performance instructions like "w Col B." and "w".







**Lyrics:**

biar, l'af-fetti miei cam-biar.

Cara, dell fcorda Ah pla

ca lo fdeg-no o cara o ca

ra credi credi al mio fi-do fi-do a

**Performance Instructions:**

**Vocal:** *Sf.* *P.* *f.* *P.* *P. f.* *P.*

**Piano:** *Sf.* *P.* *f.* *P.* *P. f.* *P.*

**Violins:** *P.* *P. f.* *P.*

**Tempo/Key:** 4/4, G major

**Other markings:** *f.* *P. afs:* *Poc: f.* *P.* *w Col B.* *f.* *P. afs:* *Poc: f.* *P.* *6* *6* *6* *5* *4* *7*



f. P. Sf.  
 - mo - re; Scorda la pe - na a - mara Lascia di fof - pi -  
 f. P. 8 7 5 #  
 f. P. f. P. f. P. f. af. P.  
 - rar Scor - da la pe - na a - mara Lascia di fof - pi -  
 f. P. f. 6 P. f. 5 P. f. af. P. 7 5  
 f. P. 7 6 4  
 di fof - pi -  
 6 6 3



Sf. P. P. afs:

rar. Laf- cia Laf- cia di fof- pi - rar

P. afs: 6 6 6 4 5 3 7 7

Cres: f. afs: P.

Cres: di fof

Cres: f. afs: P.

f. afs: Sciolte

pi - rar. di fof- pi - rar. Viola

Viola Col Bass.

f. afs. 3 4 6 5

6 5 6 6 4 5 3



# Il Cid

Sig<sup>ra</sup> Girelli 49

Recit<sup>vo</sup>

Largo

Cres. f.

P.

P.

P.

Sventurata, che avvenne?

P.

6  
4

7  
4  
2

Cres. f.

7

P.

P.

Ah qual periglio! come Evitarlo? oh Dei! chi fu l'oggetto del mio

6  
4

7  
4  
2

8  
3

5

3

P.

Viola

P.

giusto furore,

le lagrime domanda or dal mio core.

P.

P.

6  
4

Allò

C.B.

No, non chiedo dal Ciel, né da Fernando più la vendetta mia,

Rodrigo merta foccorio, o

f.

7  
4  
2

5  
3

6  
7



## Il Cid

*P. aff:*  
*Andte*

*f.* *f.* *P.*

men lo tenterò T'arresta *Andte* ah Ci-mene! ove

*f.* *P. aff:* *P.*

*Allo aff:*  
*f.*

vai? chi ti consiglia? lo corfo a parricida? E tu sei Figlia?

*Allo aff:*  
#3

ma che fa-rò?

La smaniami rapisce a me stessa; E qui frantanto in refo

*f.*



*P.*  
And<sup>te</sup> a Tempo

*P. afs:*

*P. afs:*

-luta, e in pianto inu til resto Ah nò! Ah nò! vanne; madove?  
ten.

And<sup>te</sup> a Tempo *P. afs:* 6 6 5

madove? Sfortu-na-ta Cimene! ah, ah dove mai fi tre-

*f. P. P.*

*f. P.*

mante fi treman-te e smarrita ove n' andrai?

6 7 *f. P.* 5 #6 *P.* Segue Aria



**System 1:**

*Andante*

*P.*

*C.B.*

An-dar dov-re-i ma co-me? ma co-me? fe

*P.*

*6 5*

**System 2:**

*f.*

*P.*

moto il pié non hà? tro-var vor-re-i ma do-ve? ma

*f.*

*P.*

*6 5*

**System 3:**

*P. ass.*

do-ve: da chi fpe-rar pie-tà? Padre in fe-li-ce!

*6 7 8 7 6 5 6 4 5 2*

**System 4:**

*mf.*

*f.*

mifero a-mantè! for-te for-te fpie-ta-ta! fpie-ta-ta!

*mf.*

*f.*

*6 4 5 3*



# Il Cid

53

All<sup>o</sup>

P. f.

Ah, che non hò con- fi- glio Ah, che il fatal pe- ri- glio già de- lirar mi fa.

P. All<sup>o</sup>

6 7 5 f.

P<sup>z</sup>

6 6 2 6 6 6

già de- li- rar mi fa. andar do- vre- i tro-

6 6 5 4 7 4 2 8 3

Cres: P.

P.

P.

- var vor- re- i Padre in fe- li- ce! forte spie- ta- ta! misero a-

4 7 4 5 3 6 4 Cres: 6 4 7 5 8 3 f. P. 7 5 6 5 4 3



54 Il Cid

f. P. Sf. P.

- mante forte spietata! Ah che non hò configlio! Ah che il fatal pe-

6 7 6 5 b7 f. 6 Sf. P. f. 6 Sf. b5 P.

Sf. P.

riglio già de- li- rar già de- li- rar mi fà-

Sf. P. 7 6 6 4 5 +

f. P. f. P. Cres:

che de- li-

6 6 f. 6 f. P. Cres:

f. P. f. afs: P.

C.B.

- - - rar mi fà Ah

6 4 f. P. 5 4 f. afs: 6 P. 6



- dar dov-re-i ma do-ve? ma do-ve da che sperar pieta?

Padre in fe-li-ce! mi-fero a-man-te! forte spie-ta-ta! for-te spie-

-ta-ta Ah, ah che no ho con-figlio già de-li-rar mi

fa -

Musical score for Il Cid, page 55. The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is 2/4. The score consists of several systems of staves. The first system shows the vocal line and piano accompaniment. The second system continues the vocal line with lyrics. The third system shows the piano accompaniment with dynamics. The fourth system continues the vocal line with lyrics. The fifth system shows the piano accompaniment with dynamics. The sixth system continues the vocal line with lyrics. The seventh system shows the piano accompaniment with dynamics. The eighth system continues the vocal line with lyrics. The ninth system shows the piano accompaniment with dynamics. The tenth system continues the vocal line with lyrics. The eleventh system shows the piano accompaniment with dynamics. The twelfth system continues the vocal line with lyrics. The thirteenth system shows the piano accompaniment with dynamics. The fourteenth system continues the vocal line with lyrics. The fifteenth system shows the piano accompaniment with dynamics. The sixteenth system continues the vocal line with lyrics. The seventeenth system shows the piano accompaniment with dynamics. The eighteenth system continues the vocal line with lyrics. The nineteenth system shows the piano accompaniment with dynamics. The twentieth system continues the vocal line with lyrics. The twenty-first system shows the piano accompaniment with dynamics. The twenty-second system continues the vocal line with lyrics. The twenty-third system shows the piano accompaniment with dynamics. The twenty-fourth system continues the vocal line with lyrics. The twenty-fifth system shows the piano accompaniment with dynamics. The twenty-sixth system continues the vocal line with lyrics. The twenty-seventh system shows the piano accompaniment with dynamics. The twenty-eighth system continues the vocal line with lyrics. The twenty-ninth system shows the piano accompaniment with dynamics. The thirtieth system continues the vocal line with lyrics. The thirty-first system shows the piano accompaniment with dynamics. The thirty-second system continues the vocal line with lyrics. The thirty-third system shows the piano accompaniment with dynamics. The thirty-fourth system continues the vocal line with lyrics. The thirty-fifth system shows the piano accompaniment with dynamics. The thirty-sixth system continues the vocal line with lyrics. The thirty-seventh system shows the piano accompaniment with dynamics. The thirty-eighth system continues the vocal line with lyrics. The thirty-ninth system shows the piano accompaniment with dynamics. The fortieth system continues the vocal line with lyrics. The forty-first system shows the piano accompaniment with dynamics. The forty-second system continues the vocal line with lyrics. The forty-third system shows the piano accompaniment with dynamics. The forty-fourth system continues the vocal line with lyrics. The forty-fifth system shows the piano accompaniment with dynamics. The forty-sixth system continues the vocal line with lyrics. The forty-seventh system shows the piano accompaniment with dynamics. The forty-eighth system continues the vocal line with lyrics. The forty-ninth system shows the piano accompaniment with dynamics. The fiftieth system continues the vocal line with lyrics. The fifty-first system shows the piano accompaniment with dynamics. The fifty-second system continues the vocal line with lyrics. The fifty-third system shows the piano accompaniment with dynamics. The fifty-fourth system continues the vocal line with lyrics. The fifty-fifth system shows the piano accompaniment with dynamics. The fifty-sixth system continues the vocal line with lyrics. The fifty-seventh system shows the piano accompaniment with dynamics. The fifty-eighth system continues the vocal line with lyrics. The fifty-ninth system shows the piano accompaniment with dynamics. The sixtieth system continues the vocal line with lyrics. The sixty-first system shows the piano accompaniment with dynamics. The sixty-second system continues the vocal line with lyrics. The sixty-third system shows the piano accompaniment with dynamics. The sixty-fourth system continues the vocal line with lyrics. The sixty-fifth system shows the piano accompaniment with dynamics. The sixty-sixth system continues the vocal line with lyrics. The sixty-seventh system shows the piano accompaniment with dynamics. The sixty-eighth system continues the vocal line with lyrics. The sixty-ninth system shows the piano accompaniment with dynamics. The seventieth system continues the vocal line with lyrics. The seventy-first system shows the piano accompaniment with dynamics. The seventy-second system continues the vocal line with lyrics. The seventy-third system shows the piano accompaniment with dynamics. The seventy-fourth system continues the vocal line with lyrics. The seventy-fifth system shows the piano accompaniment with dynamics. The seventy-sixth system continues the vocal line with lyrics. The seventy-seventh system shows the piano accompaniment with dynamics. The seventy-eighth system continues the vocal line with lyrics. The seventy-ninth system shows the piano accompaniment with dynamics. The eightieth system continues the vocal line with lyrics. The eighty-first system shows the piano accompaniment with dynamics. The eighty-second system continues the vocal line with lyrics. The eighty-third system shows the piano accompaniment with dynamics. The eighty-fourth system continues the vocal line with lyrics. The eighty-fifth system shows the piano accompaniment with dynamics. The eighty-sixth system continues the vocal line with lyrics. The eighty-seventh system shows the piano accompaniment with dynamics. The eighty-eighth system continues the vocal line with lyrics. The eighty-ninth system shows the piano accompaniment with dynamics. The ninetieth system continues the vocal line with lyrics. The hundredth system shows the piano accompaniment with dynamics.



The image shows a page of a musical score, likely from an 18th or 19th-century opera or oratorio. The score is written in B-flat major (two flats) and 3/4 time. It features a vocal line with lyrics in Italian and a piano accompaniment. The lyrics include: "gia de-li-rar mi fa. Andar ma co-me? trova ma do-ve Padre infeli-ce forte spietata-ta. misero amante forte spietata ah, che non ho con-figlio ah che il fatal pe-". The score includes various musical notations such as notes, rests, and dynamic markings like "Sf. P.", "P.", "f.", and "C.B.".



- riglio già de- lirar mi fa - - -  
 f. P. f. P. f. afs. mf.  
 - - - - - gia deli - - - - - rar mi + fa già de lirar mi  
 f. P. 6f. P. 5f. afs. mf.  
 f. afs.  
 fa, già de- li- rar mi fa.  
 f. afs.  
 6 5 6 5

Musical score for "Il Cid", page 57. The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is 3/4. The score consists of 12 staves. The first system (staves 1-4) contains the first vocal entry with the lyrics "- riglio già de- lirar mi fa - - -". The second system (staves 5-8) contains the second vocal entry with the lyrics "- - - - - gia deli - - - - - rar mi + fa già de lirar mi". The third system (staves 9-12) contains the third vocal entry with the lyrics "fa, già de- li- rar mi fa." and concludes with a double bar line. The piano accompaniment features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f.*, *P.*, *afs.*, and *mf.*.



Recit.<sup>vo</sup>

P.

Rodrigo

O-dimi O conte, Ch'io fvena i, che onoro, amo tua figlia; e vò che ognora fia primo ed ultimo a-

P.

7

Allò

-mornell'alma mia. Grandi a Fernando riportate; ch'io ammira Elvi-ra, e ver: ma non l'es-

Allò

6

Allò

Cimene Rod:

ponga al fe-condo rifiuto. Ah, nò! Rodrigo, cangia penfier. Prima ch'io cangi amor, vengane le

7 6 Allò

P.

Largo

P.

Cim: Viola

furie a lacerarmi il core. Dunque esporre mi vuoi a ve-derti morir?

6 6 Largo



**Il Cid**

59

**Rod:** Ahime! Cimene! disciogli pianto? **Cim:** Il mio dolor de-

**Rod:** ridi, o non vedi, crudel, che tum'uccidi! deh, sposa Elvira! **Cim:** Io ti scongiuro!

**Rod:** Il diffi fido a te vo mo-rir. **Cim:** ed i-o Tu devi coro-nar la mia

**Rod:** fè. Che far poss'io? **Cim:** Rendimil'amor tuo, bell' - **Rod:** I-dol mi-o.

**Segue Duetto**



## Duetto

Andante con molto

*p.*

*f.*

*p.*

Rendimi il dolce affetto:

*mf.* *p.* *f.* *p.*

questo ti chie-do in do-no: questo ti chiedo in dono: tu fai

che fido io sono che me-ritopie ta- che meri-



to pie-tà. che meri-to pie-tà. Fosti il più ca-ro ogget-to

del tene-ro mio co-re; del te-ne-ro mio co-re; ma cam-bia mû

cam-bia in mel'amore fatal neces-si-tà - - - fatal neces-si-

-tâ - - fatal neces-si-tâ. Soccorfo, soccorfo o padre! o padre.

Odi. odi Ah

*f.* *P.* *Cim:* *mf.* *P.* *f.* *P.* *f.* *P.* *Cres.* *f.* *Rod:* *Odi.* *odi* *Ah*

6 4 5 #3 6 6 6 5 #3 f. P. 6 4 5 8 3

6 5 6 6 6 4 5 3 f. P. 6 5

6 6 6 4 5 3

6 6 6 4 7 6 6 5 #3

6 5 6 4 5 #3 6 5

Cres. 6 4 5 #



All<sup>o</sup>

f.P. f.P. f.P. f.P. Sf.P. Sf.  
 Ah perdo ogni spe\_ranza! cedelamia costanza! qual fie\_ra crudel-  
 perdo ogni spe\_ranza! cede lamia costan\_za! qual fiera crudel\_ - ta!  
 f. P.  $\frac{6}{4}$  f.P. f.P.  $\frac{6}{4}$  f.P. f.P. 57 Sf.  
 P.  
 P. 6 5 #3 7  
 Cres. P.  
 qual fiera qual  
 qual fiera qual  
 57 6 7 8 3 Cres. P.



fiera crudel-tà! cede la mia costanza! Ah

fiera crudel-tà! Ah perdo ogni spe-

f. Sf. P. f. P. Sf. P.

perdo ogni spe-ran-za! cedelamia costanza qual

-ranza! cede la mia costanza Ah perdo ogni spe-ran-za qual

f. Sf.  $\frac{4}{2}$  P. f. #P.  $\frac{4}{2}$  P.  $\frac{4}{2}$  P.  $\frac{4}{2}$  P.

Sf. P. Sf. P.

fiera crudel-tà! qual fie-

fiera crudel-tà! qual fie-

#3 f. #3 f. f.



ra cru-del-ta qual fie-ra cru del-ta qual  
ra cru-del-ta qual fie-ra cru del-ta qual

fie-ra crudel-tà qual fie-ra cru-del-tà.  
fie-ra crudel-tà qual fie-ra cru-del-tà.

64 #3 Cres: 6 6 f. #3 6

6 #3 6 5 6 4 #3 P.



Io parto. Ad-di-o.

Tu piangi? Ad-di-o.

io vado io vado a fos-pi-rar. ad-di-o ad-di-o.

io resto io resto a fos-pi-rar. ad-di-o ad-di-o.

Voibell'al-me in-na-mo-ra-te. voibell'

Voibell'al-me in-na-mo-ra-te. voibell'

Andte Amorofo



al-me inna-mo-ra-te. che pro-va-te che pro-va-te a-mor-ti-ranno

al-me inna-mo-ra-te. che pro-va-te a-mor-ti-ranno

*ff.* *P.*

voi ve-de-te voi com-piange-te tanto affan - - - no per pie-tà. tanto af-

voi ve-de-te voi com-piange-te tanto affan - - - no per pie-tà. tanto af-

*ff.* 8P. 7 9 8 8 7 9 8 6 6 5 3

fan - - - no per pie-tà per - pie-tà

fan - - - no per pie-tà per - pie-tà

6 6 5 47 6 5 3



Sciol

f. f. P. f.P. f.P.

per- - pie- - - tà. Ah perdo ogni spe- ran- za!

per- - pie- - - tà. Ah perdo ogni spe- ran- za! ce- de la mia cof-

6 5 4 3 Tempo di Primo P. 4f.P. 7 f. P.

f. P. mf. P.

ce- de la mia cof- tan- za! qual fie- ra cru- del- tà -

- tan- za! qual fie- ra cru- del- - - - tà -

4f.P. 7 mf. P. #3

Cres. f. P.

qual fie- ra qual

qual fie- ra qual

Cres. P. 6 7



68

Il Cid

f. P. f. P.

fie-ra crudel-tà qual fie-ra cru-del-tà! qual fie-ra cru-del-

fie-ra crudel-tà qual fie-ra cru-del-tà! qual fie-ra cru-del-

6 6 5 f. P. 6 7 f. P. 6 7

Cres f.

-tà qual fie - ra cru -

-tà qual fie - ra cru -

5 Cres: 6 6

del - - - tà.

del - - - tà.

5 3



# Il Cid

69

Sig.<sup>ra</sup> Sirmen

Andantino

P.

f.

f.

P.

Sento al - fin ch'è un gran conten - to per me

Viola

P.

f.

P.

na - ta ad al - te im - prefe, per - do - na - re a chi m'offe - se e po -

Viola

f.

P.

ter - mi ven - di - car.



# Il Cid

47



fe-se, e po-ter-mi ven-di car e po-ter-mi

f. P. f. P. f.

veni- car fento al fin che un gran con-ten-to perdo na-re a chi m of-fe-se

6 5 4 3 6 f. P. f. P. f.

P. Sf. P. Sf.

e poter-mi po-ter-mi ven-di-car e poter-mi ven-di-car. e poter-mi

P. 7 6 6 5 7 6 6 5 7 f. 6

ven-di-car.

6 5 4 6 6 5 4 3



Clari  
In E.

Fagotti

Corni

Traversi

Violino  
1<sup>o</sup>Violino  
2<sup>o</sup>

Viola

Baffo

Largo ma non tanto

Sotto Voce

Sotto Voce

Unis

C.B.

ff.

P.

ff.

P.

f.

P.

f.

f.

f.P.

f.

P.

f.P.

f.P.

f.P.

f.P.



[illegible]



deh deh deh, la pace omai rendete a chi langue a chi langue per amor!

deh deh deh, la pa - - - - - ce a chi langue per amor!

deh deh o - - mai rendete a chi langue a chi langue per amor!

deh deh a chi lan - - gue a chi langue per amor!

deh, la pa - - ce omai ren - - de - - te

orrende larve, omai rende - te a chi langue

deh, la pa - - ce omai ren - - de - - te a chi langue a chi

orrende larve, omai rende - te

Viola



4



Ta - ci - te om - bre, qual - che cal - ma  
 - ren - de larve, or - ren - de larve, qual - che cal - ma  
 - ren - de larve, or - ren - de larve,  
 bre, om - bre,

deh por - ge - te deh deh deh la pa -  
 qual - che cal - ma deh por - ge - te deh deh o - mai ren -  
 qual - che cal - ma deh por - ge - te deh deh  
 qual - che cal - ma deh por - ge - te deh deh deh la pa - ce o mai ren -

Dynamics: *p.*, *f.*, *Cres.*, *f. P.*  
 Fingerings: 6 4, 6 4, 7 4 2, 8 3, 9 8, 6 5, 9 8, 6 9 8, 4 2, 6, 7



[illegible]



lan - - gue lan - gue per a - - mor A chi lan - gue per a -  
a chi lan - - gue per a - - mor A chi lan - - gue per a -  
lan - gue a che lan - gue per a - - mor A chi lan - - gue per a -  
- - - - - gue per a - - mor A chi lan - gue per a -

- mor per a - mor per a - mor.  
- mor per a - mor per a - mor.  
- mor per a - mor per a - mor.  
- mor per a - mor per a - mor.

6 6 6 5 4 3 6 6 6 5 4 3 P.























